

Hatchet

SUMMER RECORD

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GW Master Plan Moves Ahead

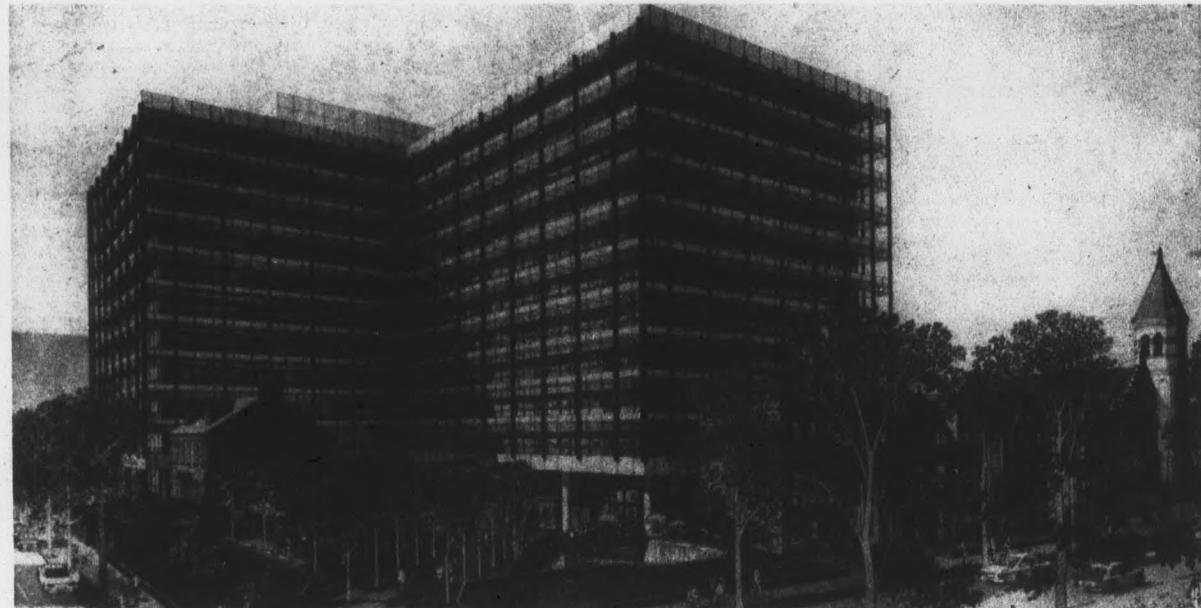
University To Acquire Obear House

GW has finally succeeded in its quest for the last privately-owned piece of property on the proposed site of the new World Bank building (see related story, page 3). On April 27, Mrs. Hugh Obear signed a contract with the University in which she agreed to sell her 19th Street townhouse and agreed to withdraw her objections to the development of the square.

According to Joy Aschenbach of the GW public relations department, the announcement was made on April 28 at a zoning commission hearing by Mrs. Obear's lawyer, Edmund Campbell. Mrs. Obear had no comment. Apparently reading from the contract, Campbell stated that the University agreed to keep the house as historic landmark, but retained the privilege of moving it to another location within the campus boundary, Aschenbach said.

Mrs. Obear, owner of the 175-year-old townhouse, was one of four major opponents to GW's Master Plan. The plan had designated the 19th Street block as the location for a new high-rise office building to be occupied by the World Bank.

According to past statements,



Architect's Rendering Of The Proposed World Bank Building

Obear had been concerned that if the University were to own the townhouse, they would not preserve it as the historical landmark. The Lent-hall townhouse is a registered historical landmark. According to architects, it is one of the best examples of Federal architecture in the country.

An article in the Oct. 25, 1976 Hatchet stated that Mrs. Obear had originally left the townhouse to the

University in her will, but changed her mind when she saw that GW "couldn't have cared less" what happened to the twin townhouse next door after its owner had died and willed it to the University.

After several unsuccessful attempts to get Mrs. Obear to sell, the University revised the Master Plan so that the new World Bank building would be built around her townhouse.

According to Charles Diehl, Vice President and Treasurer, since Obear's agreement, the University's "intent is to move the two twin townhouses." After receiving advice for possible relocation sites from the Landmark Commission, and others, Diehl said the location favored for relocation of the houses is on 21st Street behind Strong Hall.

Mrs. Obear has indicated, Aschenbach said, that if the house is to be moved she would prefer that it is moved to a location within the same block, preferably on 20th between the F Street Club and the Concordia Church.

Diehl said that according to the contract, Mrs. Obear has agreed to

move within a year, when the house is relocated, or when construction on the new building begins, whichever comes first.

The zoning commission is holding its last planned hearing on June 30 where the opposition to the Master Plan will continue presenting its case.

Since Mrs. Obear has removed herself from the opposition, "the issue now boils down to where the houses will be moved, what houses stay, and the size of the office building," Aschenbach said. After the hearings have concluded, it will be up to the zoning commission to make the final decision on these matters.

—Karen Skeirik

320 Degrees Given By Law School

About 320 students graduated from the National Law Center of GW at ceremonies held May 22 in the Smith Center.

U.S. District Court Judge Sarah T. Hughes, of Texas was the speaker at the commencement. Hughes was the first woman to address a GW law school graduation.

Hughes received her law degree from GW in 1922. She practiced law in Dallas, became a member of the Texas legislature and served as a state court judge before her appointment to the U.S. District Court by President John F. Kennedy in 1961. Following the Kennedy assassination in 1963, she administered the oath of office to President Lyndon B. Johnson. At 81, Hughes still hears cases in her courtroom in Dallas.

James B. Hall was graduated first in his class, receiving the John Bell Larner Award for attaining the highest grade in the law program.



U.S. District Court Judge Sarah T. Hughes of Texas speaks at the GW Law School graduation ceremonies May 22.

GW Reinstates Student Pending Suit Outcome

by Paul Bedard

A GW medical student dismissed last month for failing more courses than allowed has been reinstated until her discrimination suit against GW has been settled.

Medical School officials said Lillie Walker, 35, was dismissed from the school two weeks before her scheduled graduation because she failed 21 course hours, one more than allowed by the University.

Kenneth Bass, a lawyer representing GW in the suit, said GW has the "right result" in the case.

Bass said GW agreed not to dismiss her until the outcome of the trial but added in the end "nothing will happen" because she "failed more courses than stipulated in the catalogue."

Linda Singer, an attorney for Walker, said GW had "nothing to lose" by reinstating Walker and described the situation as being "in

limbo." Singer said she planned witnesses to testify in Walker's behalf.

In the suit, Walker said she had received a failing grade in an 18-day clerkship at the Psychiatric Institute in Rockville, Maryland.

Singer said the suit involves "discrimination charges and a contract claim concerning the course and what happened in the course."

Bass described the suit as "one sided and...overlooking large facts."

The clerkship evaluation said Walker did unsatisfactory work and "she would wear clothing which was inappropriate in that she had apparently gained weight and her clothes were clearly too tight."

Bass said if Walker wins the suit the court will be "awarding the degree, not the University." He sees little chance that GW will lose the suit.

Keeping Cool In Washington

(How To Survive A Washington Summer)



text and drawings
by Karen Jensen

Summer in Washington brings more than multitudes of tourists; it brings the weather Washington is notorious for, the enervating humidity and heat that span the days from June to September.

If you are grounded in Washington for the summer, then I am afraid you are stuck with the climate. Fortunately, though, there are ways of coping with the weather less drastic than moving to the mountains, and less tedious than sitting next to the air conditioner for the duration of the summer.

One of the most universally popular ways of keeping cool in the summer is swimming, and in Washington this is no exception; the District operates seven indoor pools and twenty outdoor pools. Most of the indoor pools are open year-

round, and the outdoor pools are open now through Labor Day. Hours for the indoor pools are: Monday through Friday, 1 pm through 6 pm and on Saturdays from 9 am through 6 pm. The outdoor pools are open on Monday through Friday, 1 pm through 8 pm and on Saturdays and Sundays from 11 am to 7 pm. Locations and regulations can be obtained by calling the D.C. Aquatics Program office at 673-7722 or the D.C. Department of Recreation at 629-7226.

Of course, GW students also have the option of using the Smith Center pool, which is free for students currently registered for summer courses. A summer membership may be purchased by GW students not otherwise eligible for pool use for \$25 and a family membership is also available at \$50 for a GW

student and his immediate family. The Smith Center pool is open from 11 am-2 pm and 4 pm-8 pm on weekdays, 10 am-5 pm on Saturdays and 1 pm-5 pm on Sundays. For information, call 676-7481.

Boating

Boating on the Potomac is a great way of fighting summer inertia and escaping hot pavement. Rowboats and canoes can be rented **Fletcher's Boat House**, 4940 Canal Road, N.W. (244-0461) for \$4.50 a day and from **Jack's Boats**, 3555 K St., N.W. (337-9642) for \$3 an hour or \$8 a day. Or, try the **Thompson Boat Center** located at Rock Creek Parkway and Virginia Ave., N.W. (333-4861) where rowboat and canoe rentals are \$2 an hour and \$5 a day. The same management also rents paddleboats from their **Tidal Basin Boat House** at 15th St., and Maine Ave., S.W. (488-9730) for \$2.20 an hour. (They request that you bring along a piece of identification.) Sunfish sailboats can be rented from the **Buzzard Point Marina**, located at the end of Half St., S.W. (488-8400) for \$5 an hour, with a two-hour minimum. They dispense with the two-hour minimum during weekdays for their "Brown Bag Special" from 11 am to 3 pm so that office workers may spend their lunch hour on the Potomac.

Skating

Slightly more distant, but a guaranteed refresher, are three indoor ice rinks open throughout the summer: the **Fort Dupont Indoor Ice Arena**, 37th St., and Ely Place, S.E. (off Minnesota Ave.) at 581-0199, the **Fairfax Ice Arena**, 3779 Pickett Rd. Fairfax, Va. (three miles off 495 Exit 6W) at 323-1131 and the **Village House Ice Skating Rink**, 245 N. Washington, Falls Church, Va. at 532-5391. All offer skate rentals and professional instruction.

Ice Cream

Ice Cream is the quintessential summer snack, and opportunities for finding good ice cream in Washington are many.

There is **Swenson's**, of course, with some of the best ice cream around. You can get a cone or packed ice cream to go, or stay inside and enjoy a sundae. Swenson's is located at 1254 Wisconsin Ave., N.W. (333-3433). Right across the street from Swenson's is **Crumpets**, 1259 Wisconsin Ave., N.W. (337-9629) which offers cones, sundaes and malts though not nearly of the quality of its neighbor's. A few blocks up and over is **Le Sorbet**, 3212 O St., N.W. (965-3333) where high quality fresh fruit sherberts are its specialty. The sherberts are homemade, and really excellent! (If you can make it to Le Sorbet, the same sherberts can be purchased by the pint at local Safeways). Le Sorbet also has a variety of characteristically French snacks such as croissants served with butter or filled with chocolate, and drinks, including an exceptional lemonade. **Nature's Way**, at 731 15th St., N.W. (347-6315), sells Haagen-Dazs ice cream, which is said, by connoisseurs of fine ice cream, to be the best there is. They also offer frozen yogurt and a variety of cool, imaginative fresh fruit juices. In the Capitol Hill area there is **The Ice Cream Lobby**, 615 Pennsylvania Ave., S.E. (547-3279), which sells "political sundaes" frozen yogurt and ice cream cakes.

Washington is filled with parks, from the small bench-lined, street-

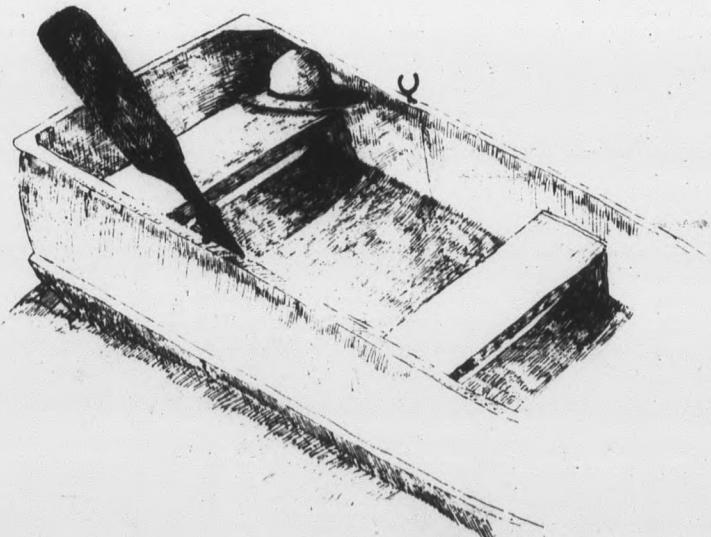
a contemplative walk or whatever. A particularly good picnic spot is **Montrose Park**, (next to Dumbarton Oaks, entrance on R St.) which attracts families, parties, children, dogs and Frisbees with the essence of a good, old fashioned picnic spot. Coincidentally, good "contemplative walk" spots surround almost all sides of Montrose Park. To the west is **Dumbarton Oaks**, with its several acres of gardens which are exquisite, carefully manicured and maintained. And to the east, **Oak Hill Cemetery**, in a state of disrepair that makes it all the more interesting. The western edge of Montrose Park is bordered with a real "Lovers Lane" which is a good place to stroll, if for its name, alone.

The **Chesapeake and Ohio (C & O) Canal**, an intrinsic part of Washington's history, dates from 1828. George Washington, interested in the canal because of its potential as a link-up between the young city and its surrounding areas, was an investor in the canal company. In fact, it was his canal stock which was used to found The George Washington University. With all that heritage vested in the canal, perhaps a visit to the spot is in order. GW students have the opportunity to discover their "roots" from the deck of an oldtime mule-drawn barge, which will be making four runs daily along the canal, from its anchorage at Lock 3 on 30th St., below M St. The ride is approximately one and one-half hours long. Tickets are available after 10 am at the Canal Information Center in Georgetown's Foundry Mall at 1055 Thomas Jefferson St., N.W. and cost \$2 for adults and \$1 for children. For additional information, call 299-4159.

If you haven't spent the summer here before, don't panic at the rumors of the weather you have been hearing. Even if they sound a little exaggerated, they are probably still true, but that is no cause for alarm; summer in Washington can be as pleasurable as it is humid and as enjoyable as it is hot.

Parks

side parks that seem to be favorites of the pigeons, to the sprawling Rock Creek Park and the almost rugged Great Falls, any of which would make a fine place for a picnic.



Swimming

Senate, GW Collaborate

Hearings Held Via Satellite

by Wayne Countryman

A Senate subcommittee held a hearing Wednesday in which the witnesses gave their testimony from more than 800 miles away as part of a research project conducted by the GW Program of Policy Studies in Science and Technology.

Witnesses in the Springfield, Ill. federal courthouse discussed pending legislation to boost long-range weather and climatic change prediction with members of the Science, Technology and Space Subcommittee of the Senate Commerce Committee by means of a space satellite connection.

The two-way color picture and

sound communication demonstration was the first use of long-distance satellite television for a congressional hearing. The satellite system used is a joint project of the National Aeronautics and Space Administration (NASA) and the Canadian government. GW is one of several research organizations authorized by NASA to test various public service uses of the system.

"By this device Congress may be able to conduct hearings in all parts of the world without leaving the Capitol or requiring witnesses to travel to the Capitol," said Sen. Adlai E. Stevenson (D. Ill.), chair-

man of the subcommittee.

The GW congressional communications research project began in 1969 and is currently being conducted by Drs. Fred B. Wood, GW project director, Vary T. Coates, associate director of the Program of Policy Studies, Richard F. Ericson, GW professor of management, and Robert L. Chartrand, information sciences specialist at the Congressional Research Service, (CRS).

The telecast went "extremely well" from a technical standpoint, according to Chartrand. A brief sound failure due to a leased telephone cable connecting the Capitol and the Goddard Space Flight Center in Greenbelt, Md. was quickly fixed, according to Dr. Robert S. Cooper, director of the Center. It could have been avoided if the transmission had gone through a mobile van located at the Capitol instead of at the Center, he added.

Senator Barry Goldwater said he was pleased with the telecast, commenting that the quality of the picture was much better than an international forum he participated in years ago. "That one nearly drove me crazy sitting there watching myself speaking and moving my lips a hundredth of a second behind," he said.

New Aims Discussed At CEW Conference

GW's Continuing Education for Women (CEW) program was host last week to 50 educators from around the country for a conference on new directions in the women's education field.

The conference, held Thursday and Friday, featured four videotapes made by the CEW program as a "visual textbook" illustrating the components of a successful counseling program for women. A fifth tape was filmed the second day of the conference and included views of some conference participants.

CEW, which began in 1964, received a \$56,000 grant from the Department of Health, Education and Welfare to develop a model program in the field. The funds, provided under the Women's Educational Equity Act, also were used to produce the tapes and an accompanying handbook, and to finance the conference and follow-up workshops.

The tapes will be distributed to universities interested in starting women's educational programs. CEW director Ruth H. Osborn said videotapes were used "to enable us to communicate visually with administrators throughout the country without having to make them come to Washington to see how our program operates."

Campus Wrap-up

Danish Flag Authority To Lecture At GW

Paul Warming, official heraldic authority to the Royal Danish Court, will give an illustrated lecture, "Danish Heraldry: History of Dannebrog (the flag of Denmark) and Coats of Arms of Denmark and Greenland," Wednesday at 8 p.m. in C-101.

Warming is in the United States to represent Denmark at the International Flag Conference held at GW June 10-14. The North American Vexillological Society hosted the conference.

Warming's lecture is sponsored by GW Summer Sessions, the Royal Danish Embassy, the Danish Club of Washington and the D.C. Chapter of the American-Scandinavian Foundation.

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Sun Days

With the first day of summer just around the corner, and summer weather due even sooner, these GW students catch up on their studying and suntans at the same time.

Controversial Plan Survives Despite Numerous Obstacles



Charles E. Diehl

"gives campus character"

room for structures the opposition group feels won't be aesthetically pleasing.

GW Vice-President and Treasurer Charles E. Diehl disagrees, saying the plan will provide "for open space and gives the school a campus character and not just streets."

The opposition groups have

testified and presented evidence before groups such as the Board of Zoning Adjustment and the National Commission on Landmarks to try to get the area zoned in such a manner that the University couldn't implement parts of the plan the groups feel are undesirable.

Opposition groups are seeking to gain landmark status for those buildings on the site of the proposed World Bank building, in hopes of at least delaying their destruction. Sources say some members of the Landmark Commission are sympathetic to the cause of these groups.

But the University's acquisition of Mrs. Obear's property is significant. She has been a persistent opponent to the plan, and her refusal to sell her property an obstacle to it. With that obstacle seemingly gone, GW may gain momentum in fully implementing the Master Plan.



ARTS & ENTERTAINMENT

Free Musical Theatre Lab At Kennedy Center

by Susan Baer

A musical version of Kafka? Arthur Miller? Sounds almost like *Springtime for Hitler*, but with names like Stephen Sondheim and Bob Fosse in the background a little respectability seems to be insured.

Washingtonians are fortunate in having the Stuart Ostrow Foundation make its new home at the Kennedy Center. The Foundation's Musical Theater Lab promotes the production of new musicals and benefits those on both sides of the curtain. Sondheim and Fosse are both members of the Foundation's Board of Directors.

All performances on the top floor of the Kennedy Center are free to the public, and nowadays this is something quite noteworthy. All they ask in return is that there be no reviews, which is why I excruciatingly refrain from offering my subjective thoughts about the project.

Cast with professional actors, each Lab project is performed for about two weeks. The early part of this month saw the production of the musical, *Amerika* based on Franz Kafka's novel of the same name. Currently, *Up From Paradise*, a musical based on Arthur Miller's play *The Creation of the World*, and *Other*

Business is playing.

With the recent upsurge of experimental theaters providing an opportunity for new playwrights to display their wares, one major aspect of theater has largely been left out of the picture—the musical.

This is not without due cause. The financial strains involved in the production of a musical place it way out of the scope of the usual, unestablished theater group.

Founded in New York in 1973, the Stuart Ostrow Foundation's Musical Theater Lab consists of a series of workshop productions in

which the playwright, director, composer and all creators of the piece, work together experimenting with the material—rewriting and reworking it. What the audience sees is a work still in progress. Though presented in its infancy, the productions are fully staged and do include minimal orchestration, sets and costumes.

I don't think those involved would object to my saying the Musical Theater Lab is an innovative new idea that shows much promise and will hopefully stimulate the growth and development of this exciting but expensive art.

'Star Wars' Not Universally Acclaimed

by Ron Ostroff

If you're looking for a science fiction movie where all is technologically correct and everything makes sense scientifically, you're not going to like *Star Wars*.

On the other hand, if you've just waited in line for an hour and a half at the Uptown theatre to get away from your ho-hum existence and escape into another, hopefully not real, world you're going to have a good time watching *Star Wars*.

Star Wars was not meant to be taken seriously. It was not created to be a logical extension of our present scientific achievements. It's just one big fairy tale. And it's a lot of fun.

It is science fiction in somewhat the same vein as *Star Trek*. They are both entertaining not for their science, but for their humor. Both *Star Trek* and this film combine the comic antics of earlier films and thrust them into outer space. Occasionally, the ingredients from a classic serial or a swashbuckling adventure film are added.

In *Star Wars*, the funniest characters are two robots, a human-shaped See Threepio (C3PO) and Artoo Detoo (R2D2), who speaks in electronic bleeps and looks somewhat like a renegade vacuum cleaner. The duo pairs up as sort of metallic Laurel and Hardy, constantly switching roles. At one point C3PO calls his companion "that malfunctioning like twerp" and R2D2 retorts with a loud electronic raspberry.

R2D2 and C3PO land on the desert planet Tatooine, and reveal an important message to an ordi-

nary farm boy named Luke Skywalker from a kidnapped rebel princess. A wizard, a daredevil pilot and a creature called a Wookie join in a bizarre series of adventures.

The special effects, through the combined use of graphics, miniatures, and a Dolby stereo sound system, produce a fascinating environment for the tale. Add elaborate sets and costumes and *Star Wars* becomes what creator George Lucas intended—a futuristic fantasy tale.

Lucas collected numerous lines and gimmicks from film and television to beef up *Star Wars* into a hearty cinematic meal. The scene in which walls of the space station garbage chamber begin to squeeze in on their "forces of good" is a suspense technique seen tens of times on the big and small screens.

When a planet, inhabited by members of a mystical order called *The Force*, is destroyed, a knight of *The Force* says he hears millions of voices of *The Force* crying out at once. He says he can almost feel their pain. This scene seems suspiciously similar to one made almost ten years earlier in *Star Trek*, where a ship of Vulcans is destroyed. The Vulcan, Mr. Spock, hears the voices and senses the pain. So much for originality.

The last twenty minutes of the film is devoted to an outer space dog fight. The scenes of plane to plane combat look familiar, probably because they were based on vintage aircraft fight scenes of over 50 films. *Star Wars* producer Gary Kurtz explained in an interview that the movies were videotaped from tele-



The new science fiction movie that is breaking all box office records, *Star Wars*, may not be factually correct but it is light entertainment which will remind you of

many of the most suspense filled moments in T.V. and film history.

vision, scenes were picked out for use as guidelines for the battle, and they were put together into a battle sequence to get an idea of the movement.

Star Wars is for the child in all of us. It is invigorating, yet simple—basically a tale of good versus evil. Although there is some death and destruction, the film focuses on those who survive and flourish. *Star*

Wars has an ending where the good guys live happily ever after. This can be compared to *Wizards*, another recent fantasy, where the ending was happy but seemed maimed by the carnage that preceded it.

The fantasy form most akin to *Star Wars* is *Marvel Comics*. Both can be enjoyed on two levels. In *Star Wars* children will be fascinated by the space ships, the color and the

adventure, not necessarily zeroing in on the film's specifics. Adults will enjoy hearing the light tongue-in-cheek dialogue and trying to spot bits and pieces of other films and 20th century things that have gone into *Star Wars*.

It isn't surprising that *Star Wars* is breaking sales records all over the country. *Star Wars* is the best fantasy to come along in a while.



\$2.75, is not so refreshing, however.

Mr. Smith's does have one extraordinary food value though; the popcorn is good, plentiful—and free.

All in all, a night at Mr. Smith's can be a very pleasurable experience. The atmosphere is delightful, and the service, even on the inevitably busy weekends, is always friendly. The food and drink can be costly, but Mr. Smith's does not skimp on the extras. The generous portions of entertainment and *gemutlichkeit* will leave you feeling you've been given more than your money's worth.

By Karen Jensen

Washingtonians Go To Mr. Smith's

Mr. Smith's
3104 M Street, N.W.

Mr. Smith's has dubbed itself "The friendliest saloon in town." Cordiality, on the part of both hosts and guests, does seem to pervade the atmosphere.

Mr. Smith's varying rooms all have their own styles and moods. Diners have three chances of finding the kind of casual dining, entertainment and relaxation desired.

The Tiffany Room is the most quiet and intimate. That description should not invoke a library-like image for it is very lively as well. The entertainment here, as in the rest of the restaurant, is excellent.

Singalongs always attract a rowdy but good natured crowd around the piano, in the back of the first floor room, and what the participants may lack in talent, they seem to make up for in fun.

Mr. Smith's has two gardens, a small one off the second floor, and a large garden off the first floor. The first floor garden, although it remains open all year long, is in its prime season right now. It is an excellent place to enjoy a summer evening.

Wednesday through Saturday nights, Al Harvey, accompanied by his "New Orleans guitar," entertains diners in the garden with his mellow, rich voice. A compliment or two seems to truly delight him, although he should be used to compliments by this time—he is very good. The garden, which sparkles with candles and patio lights, is, in its own way, elegant, and as relaxing as the blues Harvey sings.

Food at Mr. Smith's, however, is not extraordinary. The hamburgers are inconsistent in quality and questionable in value. The prices range from \$2.25 for a regular

hamburger to \$3.00 for a variation. They are served on an oblong seeded roll and include a side order of cottage fries which tend to be greasy and limp.

The menu also features the usual assortment of entrees (steak, chili), sandwiches (club, turkey, tuna), and desserts (cheesecake) on a par, in price and quality, with those offered at establishments such as Mr. Henry's.

The drinks, although expensive, are excellent. The pina-coladas taste like they were made from fresh juices, which is not usually the case—more often than not they are made from mixes. Their price is \$2.35. The fresh fruit frozen daiquiris are also exceptional. The thick, icy, strawberry daiquiri is abundant with the taste of fresh strawberries, and no wonder—many real strawberries go into each drink. The price, at

LA—Almost Bottom

by Ron Ostroff

Heads up, schlock fans. Big bad Bob Altman has been at it again. He tried to beat his old record established by *Buffalo Bill and the Indians* for the most pointless movie ever made. *Welcome to L.A.* seems like all bows and wrapping paper with no substance. But it doesn't quite hit bottom; unfortunately for lovers of such kitsch, it does have a few redeeming features.

Los Angeles is portrayed as the city of the one night stands, where everyone is cheating and grabbing for someone else's spouse. Into this mess, Altman throws a young songwriter with a lust (not only in his heart) for every attractive woman he sees.

There are quick changes from scene to scene with very few connecting thoughts. A plot or a story line could have been used to tie up all these bits and pieces, but apparently the film makers just didn't think it necessary.

The photography and music are beautiful, but it really doesn't matter because they have nothing to amplify or accompany. As with Altman's *Buffalo Bill and the Indians*, and to a lesser extent *California Split*, you keep asking yourself: What are these scenes leading up to?

You may have an urge to walk out, but you won't because you'll want to see how *Welcome to L.A.* comes together in the end. Believe me, it doesn't.

Now to these few redeeming features: Lauren Hutton and Sissy Spacek. Gorgeous model Lauren Hutton plays a frumpy photographer. She slinks across the screen to shoot everything that moves with her motor-driven Nikon. But even her beautiful presence and her above average acting are not enough to save the film.

Sissy Spacek plays a very spaced-out, over-sexed housekeeper. Her southern drawl and priceless expressions light up the screen whenever she appears. One of her best scenes is when she is vacuuming topless and is confronted by her employer's jealous lover, Sally Kellerman.

If you enjoy seeing Hutton or Spacek, or watching other people break down over unsuccessful affairs, *Welcome to L.A.* is a film for you.



Sissy Spacek in this scene from the new Robert Altman film, *Welcome to L.A.*, may be the only thing worthwhile looking at in this film which seems to have

no point. Lauren Hutton also appears in the film and may be another reason to watch it.

Master Builder Reassesses His Foundation

by Pam Horwitz

The younger generation is slowly creeping up on Halvard Solness. He fears his skills are waning and the master builder he once was may no longer be a match for the new talent emerging.

The complexities of Master Builder Solness' mid-life crisis are the subject of Ibsen's, *The Master Builder*, now appearing at the Kennedy Center. Richard Kiley skillfully portrays Solness as an externally dynamic personality. The insecurity is beneath the surface. To the audience Solness is self-made master builder who runs a successful shop. Clues to Solness' character are brought out gradually, building with each scene—a familiar Ibsen

technique.

"You think I'm crazy," Solness says to the doctor and later to his wife. Solness' fear is not that his doctor and wife think him crazy but that Solness himself is aware of a flaw in his character, a weakening which he cannot seem to control.

We see Solness adamantly opposed to aiding his apprentice in setting up his own business. He refuses to admit that anyone in his shop has talent but himself. There are vague references to the fact that if the house had not burned, Solness would never have been the great master builder he has become. Why not give the boy in the shop the same opportunity to develop his talents as Solness has had?

Clues are dropped. Solness' insecurity manifests itself outwardly in his refusal to help the young to become established. Circumstances surrounding the fire which provided a starting point for his successful career have left a guilt-ridden, sickly conscience within Solness.

Clad in a morbidly black tailored suit, Aline Solness, Halvard's wife, played by Teressa Wright, comes on stage evoking a strong sense of resignation to life's doom. Aline seems to be the ashes of that fire which built Solness' success. Her attire must speak for itself. She tells Solness to forget the past, although her presence must be a constant reminder of it.

It seems that only that which Solness fears can bring out the turmoil beneath his brusque facade. Jane Alexander, as Hilde Wangel, a young lady who met Solness ten years ago when she was twelve, reminds him of a time when he still had a sense of youth and self esteem—an essence that he has somehow lost during the intervening years. Hilde is the embodiment of the younger generation which Solness fears.

She tugs at his memory and makes him recall the church steeple he built for her father. It was this steeple which Solness was famous for climbing. He had gone to the top of it himself, to place the traditional wreath upon completion of construction. Hilde had watched Solness and within her young mind an image of a great fearless master builder remains.

This image taunts Solness. It is the image he sees withering within himself. Hilde forces Solness to confront his doubts and uncertainties. He reveals the guilt which has built within his soul and she berates him for his weakness. Hilde cannot accept the contradiction she has found between the image she conjured of Solness and the man with which she is now presented.

She encourages Solness to build the castles in the sky of his youth. The dreams he dreamt when young and void of disillusionment are



Teressa Wright stars as Aline Solness a constant reminder of the fire which Solness', her husband's, success was built upon in The Master Builder.

aroused by this young lady, who herself is living her dreams. But Solness is not as resilient as he once was, or as Hilde still is. He can only grasp for his castles—he cannot live in them.

Kiley turns in an especially good portrayal of Solness. His lines are delivered smoothly and the character develops naturally under skillful handling of the part. Wright and Alexander's performances are not up to the par expected from such experienced actresses. Wright's part is not large but she seems almost too lifeless in what there is of it. Alexander, on the other hand, runs around the stage supposedly as a breath of fresh air but more like a forceful wind pushing everything in

the direction she impulsively chooses.

Scenery design, though, is impressive. The first act takes place in Solness' shop which is composed of three rooms, two of which are visible through a sheer screen which acts as a wall. Each setting has only the bare essentials to make them real—the last act takes place with only a backdrop and a chair in the foreground.

A major flaw in the play is that at times it is difficult to fathom the meaning Ibsen intended. Too many facts are left hidden for the audience to properly interpret the action. This combined with other flaws makes the Master Builder somewhat less than a success.



Jane Alexander and Richard Kiley are currently starring in the Kennedy Center production of Ibsen's *The Master Builder* which runs through July 9.

Editorial

Take It Seriously

It can only be hoped that open-minded persons with a desire to see the civil liberties of Americans protected do not fail to take the victory of anti-gay groups in last week's Dade County referendum seriously. Anita Bryant may seem almost comical in her ignorance to some, but the mentality she represents is unmistakably dangerous.

The arguments Bryant puts forth against gay rights, are, for the most part, so absurd they hardly need refutation here. What is important is she touches on basic fears and prejudices people have. There is nothing *right* about denying homosexuals jobs or anything else based on their sexual preferences, just as there has never been anything right about denying the same to blacks or other minority groups, or women.

But humans have emotions. They have fears, for the most part unjustified. There is also that feeling among many Americans of every persuasion that they are better than everyone else.

What Americans should fear, however, is the casual acceptance of the denial of human freedom. By simply placing ourselves in the place of Miami Gays, we can see the ramifications. By thinking back 40 years to Hitler, or 25 years to McCarthy, we can see where extremism in the cause of "right" can lead.

It's time for those who fear the loss of liberty more than working with someone of a different sexual persuasion to move against the forces of bigotry. In a time of national consciousness about human rights abroad, it must be remembered that rights at home must be protected.

SUMMER STAFF

Editorial: John Campbell, Pam Horwitz, Karen Jensen, Anne Krueger, Larry Olmstead. **Contributing:** Susan Baer, Paul Bedard, Wayne Countryman, Sue Kuhn, Ron Ostroff.

Production: Widney Brown, Bob Dvorak, Pam Mills, Jennifer Wilkinson.



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Ron Ostroff

The System Didn't Work

Looking back on Watergate, many persons now recall what they consider the ultimate lesson: the system worked. That's how the country survived the worst collection of horrors in American political history.

Another view is represented by authors Richard Ben-Veniste and George Frampton, Jr. Their book, *Stonewall—The Real Story of the Watergate Prosecution* says "The truth is, however, that Watergate was a very close call. A more accurate lesson might be: 'The system nearly didn't work.'"

The bad guys of Watergate almost got away with crimes. Had it not been for a curious security guard and couple of *Washington Post* reporters and editors, Richard Nixon would have probably finished his second term and left office as a respected elder statesman.

But once the White House Gang and the men from CREEP got caught with their pants down at Watergate and followed with numerous other blunders, the public clamored for action. What the Nixon administration provided could have been drawn from a script for a political *Alice in Wonderland*.

In support of the theory that the system failed, the authors write that "Congress long ago abdicated its responsibility to serve as an effective check on the Executive. The press, which in large part had become lazy in its coverage of national government, was alternately cowed and cajoled into submissiveness by the Nixon White House. Law enforcement was politicized at its highest levels. Public vigilance did not rise up to meet the rampant growth of unwarranted secrecy in government or question the spreading use of 'national security' for political reasons..."

But the list of reasons in *Stonewall* is incomplete. There are other reasons why the system failed.

The system let the big boss get away. After the House vote on the article of impeachment, just as the Constitutional process was grinding into second gear, Nixon quit. Once he was out of office, it was deemed that he was no longer fair game for impeachment.

The public figured that citizen Nixon would have his day in court, but President Gerald Ford pardoned him. All men were equal under law unless they had happened to have been President.

That left poor, suffering Richard Nixon as an unindicted co-conspirator with only his large Presidential, Congressional and military pensions, and an allowance for an office and staff, to live on. He then sold his memoirs for about \$2 million plus a cut of the profits and he agreed to be interviewed by David Frost for television for about \$650,000 plus a cut of those profits. Meanwhile, other members of the conspiracy, and others not so

honored, have been hitting the lecture circuit and in some cases getting between \$2-4,000 a speech. Many have written books and collected fat advances and profits. It almost seems like crime does indeed pay.

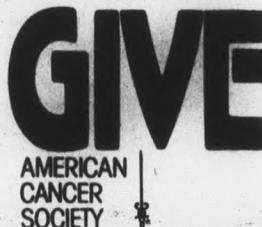
The lesson of Watergate is that we must no longer depend on internal policing to catch illegal acts before they grow into scandals. The Congress should establish an independent office of the Special Prosecutor, separate from the other branches of government. The head of the office would be selected for a five-year term by a committee made up of two persons appointed by the President, two persons appointed by the Congress, and one person selected by the United States Supreme Court.

The office would have powers slightly broader than those of the Watergate Special Prosecutor. There would then be a truly independent watchdog to keep an eye on government.

But the chances of this idea turning into reality are not good, because many see that the system survived and seems to be working now.

For them there is but one response. E. L. Doctorow wrote in *The Book of Daniel*, "If justice cannot be made to operate under the worst possible conditions of social hysteria, what does it matter how it operates at other times?"

Ron Ostroff, a third-year law student, is a frequent contributor to the Hatchet.



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GW Artists: Living And Learning In France

by Jennifer Wilkinson

GW's summer art program in France is finally rolling and if my own experience of the first session is an accurate indication, it's off to a brilliant start.

It's an unusual program in many ways. With a 17th century Breton farmhouse as its dorm, it's a highly intensified course of study being offered for six credits rather than

ferocious storms. Taxes are crippling to many chateau owners as the increasingly high number of abandoned chateaux all over France indicates, and ancient French laws make it difficult for owners to make profits from the land.

Guilguiffin's land is also the site of five old stone farmhouses which legally must house farmers rent-free and which the farmers can pass from father to son indefinitely. These people are under no obligation to their benefactor, the chateau owner, while, by law, he must house them on his land. Only when a resident-farmer dies leaving no one to succeed him, does the landowner have the right to use the house for other purposes.

Pen Ar Hoat was one such farmhouse on Philippe's land and he was determined to put it to good use once the opportunity presented itself. He and Bill Woodward had often talked about a GW summer program in Brittany and the availability of the place gave them the stimulus they needed. The first problem, of course, would be to convince the University of the feasibility of such a program—the farmhouse would need to be renovated, furniture would have to be bought, transportation and meals would have to be arranged.

GW's initial reaction was negative. William F. Long, dean of summer sessions, recalls that Woodward was confronted with solid "no's" from Provost Harold F. Bright, Calvin D. Linton, dean of Columbian College, William D. Johnson, vice president of planning and budget and himself during his first meeting last fall to introduce the project. He refused to give up there, however, and before long, the plan was into the discussion stages.

Philippe would need \$15,000 to renovate Pen Ar Hoat and another \$5,000 for bus rental, easels and other incidentals. Including rent, the University was asked for a total commitment of about \$100,000 over three years. Long recalls that his greatest fear was that too few students would be interested in the program for it to break even—15 students in each of the four sessions would be needed. So far this summer's enrollment is to capacity except for the first session which had only nine and my guess would be that, if the other three sessions

are met with as much enthusiasm as the first, next year's program will have to be highly selective to keep each session at 15.

According to Long, the second most pressing concern of the University was the sheer logistics of getting a program organized in a foreign country. While Woodward speaks French and was doing most of the intermediary work between Philippe and the University, such tasks as translating the farmhouse's lease had to be coped with—a \$500 project as it happened. And then, once the program was completely organized logically, would this be a valid learning experience?

I had had the same anxiety before registering for the course. After all, what was the justification for needing a chateau in France to study drawing? My hope was that this would give me the opportunity to concentrate totally on drawing without the normal interruptions of home life and with the advantage of being in a beautiful environment. Fortunately, upon arrival at Pen Ar Hoat, I realized that my gamble had paid off.



Not only is the area of Landudec stunningly beautiful and the farmhouse delightfully decorated (all credit to Philippe, his wife, and Woodward) but the instruction by Douglas Teller was superlative. Each day we would set off either on foot or in the VW buses GW had rented to a new spot to sketch. While we were fortunate enough to be outside every day, studios have been built above the stables for rainy day work. A large finished drawing was expected of each student at the critiques, held before dinner most evenings and during which we would compare notes and discuss individual problems. Life consisted of eating, sleeping and drawing, with very little time off.

As someone who had not been used to carrying a sketch pad everywhere I went, this experience taught me to look with an artist's eye. At all times we were searching

for interesting compositions or groupings of darks and lights or good lines. Not that such things don't exist in every environment, but in this vibrant, unspoiled place, one's vision was constantly thrilled by the new, thus more eager to find the basics. At the last critique of the session, when we posted all of our finished drawings, the progress made by each student was astounding.

Presently GW offers two other similar courses. Both are four week field studies in archeology, one in Mexico and the other in St. Mary's County, Md. where the earliest Indian settlements were. Dean Long assures me that if such programs are met with enthusiasm from the student body, the University would be happy to see others started. Let's hope the future offers similar experiences in all fields.



the usual three. The four sessions include drawing with Doug Teller, painting with Arthur Smith, painting with Bill Woodward and photography with Jerry Lake.

Bill Woodward came up with the idea last fall. Having discovered Brittany years ago as an aspiring young artist in search of good light, he became extremely attached to the area over the years and particularly close friends with Philippe Davy, owner of the Chateau de Guilguiffin. One must understand the problems of a 20th century chateau owner to fully comprehend how the Brittany program's delightful marriage of two worlds came about.

The Chateau de Guilguiffin and the buildings which preceded it on that land have been in the family of Philippe's wife Ermine for 900 years—hardly the suburban rambler one gives up for a condominium when upkeep becomes too tiresome. And the upkeep of such a place is overwhelming. Shortly before our arrival, Philippe had redone the slate roof for a mere \$100,000; the chateau's shutters must be replaced each year due to the winter's



Bio Department Head Desmond Dead At 54

Biology Department Chairman Dr. Alton H. Desmond died April 27 in his Annandale, Va. home. He was 54.

Desmond, a professor of zoology and forensic sciences, had been a faculty member at GW since 1953. He had previously been a teaching fellow at Brown University from 1949-52, where he earned his masters and Ph.D. degrees. Desmond did his undergraduate work at Hartwick College in New York.

At GW, he held research grants from the Evening Star Research Fund (1959) and the American Cancer Society (1959-62). His research dealt with problems of the liver.

Desmond, who belonged to several professional scientific organizations, was listed in *Who's Who in the South and Leaders in American Science*.

He is survived by his wife, Dorothy H. Garfield Desmond, and a daughter, Jane, both of Annan-

dale; and his mother, Luisa Desmond of Reston, Va.

Dr. Stefan O. Schiff, associate professor of zoology, has been named to replace Desmond as head of the biology department.

Ernest Shepard, Eng. Prof., Dies

Ernest Sewall Shepard, 77, a professor of English at GW for more than 40 years, died May 8 in Fairfax Hospital after a brief illness.

Shepard retired in 1965 as a professor emeritus of English literature. He had received his B.A. in 1925, and his M.A. in 1927, both from GW.

An avid naturalist and conservationist, Shepard was an accomplished photographer as well. As a youth, he was a champion canoeist with the Washington Canoe Club.

He is survived by his wife, Louise Strother.

Unclassified Ads

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